

# The Bread Loaf Writers' Conference

MIDDLEBURY COLLEGE

**72ND ANNUAL SESSION**

# The Bread Loaf Writers' Conference

**AUGUST 13-24, 1997**

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## **ADMINISTRATION**

John M. McCardell, Jr., President of Middlebury College

## **BREAD LOAF ADMINISTRATION**

Michael Collier, Director

Devon Jersild, Administrative Director

Carol C. Knauss, Administrative Coordinator

## **ADMISSIONS BOARD**

David Bain, Michael Collier, Hugh Coyle, Devon Jersild, Carol Knauss,  
Sheila McGrory-Klyza, Don Mitchell, Tom Paine, Chris Shaw

The Bread Loaf Writers' Conference is one of 10 summer programs offered by Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish; and the Bread Loaf School of English in Ripton, Vermont; Oxford, England; and Santa Fe, New Mexico.





## DIRECTOR'S NOTE

The Bread Loaf Writers' Conference provides writers, at all levels of artistic development, the opportunity to come together to talk about the craft of writing. Bread Loaf's central purpose is to create a community in which a dialogue of converging literary voices can be sustained. John Ciardi, Conference director from 1955 to 1972, observed, "No great writer ever became one in isolation. Somewhere and some time, if only at the beginning, he had to experience the excitement and intellectual ferment of a group something like this."

Since 1995 the Conference has emphasized small workshops and classroom discussion, and has continued its tradition of honest and frank consideration of literary writing and publishing. The 1997 session will offer informal classes focusing on specific aspects of the craft of writing. We will also explore the connections between nature and writing by offering hikes conducted by staff. As in recent years, new faculty will be welcomed to the teaching staff. The Conference will also expand its efforts to introduce BreadNet, an electronic network designed to keep the Bread Loaf community in touch throughout the year.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to call me, Devon, or Carol should you have any questions.

*Michael Collier*

Michael Collier  
Director

## HISTORY

Bread Loaf is the oldest writers' conference in America. Since 1926, it has convened in mid-August at the Bread Loaf campus of Middlebury College. Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the 19th century by Joseph Battell, who expanded the existing Victorian farmhouse by adding three-story wings and a cupola, and then built a series of cottages along the road. In 1866 he opened the Bread Loaf Inn, and invited his friends and paying guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, he willed all of it to Middlebury College.

The College decided to use Bread Loaf to house a graduate school of English and American literature. Though it would take another generation for "creative writing" to become a major course of study in educational settings, the subject was offered at the Bread Loaf School of English in its opening session, in June of 1920.

Robert Frost, then living in South Shaftsbury, suggested that Bread Loaf, rather than more formal colleges, was the perfect setting for new writing to be nourished and encouraged through dialogue and writing classes. Willa Cather, Katherine Lee Bates, Edwin Markham, and Louis Untermeyer—all of whom taught at Bread Loaf in 1922—voiced similar ideas. As it happened, the Bread Loaf campus was vacant for several weeks after the six-week School of English. At Middlebury College's request, the young editor John Farrar organized a teaching staff and program for the 1926 "Conferences on Writing."

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét, Hervey Allen, Untermeyer, and Frost—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. When Farrar resigned to cofound the publishing house of Farrar and Rinehart in 1928, he was succeeded for three years by Robert M. Gay and then by Theodore Morrison of Harvard, who saw the Conference through the Depression. John Ciardi succeeded Morrison in 1956, and sustained the Conference during the years when competition from newer writing programs began to be felt. Robert Pack took over from Ciardi in 1973; among his achievements is the extensive scholarship program that supports over 50 contributors to each session of the Conference. Robert Pack is director emeritus of the Bread Loaf Writers' Conference.

Many of the writers who have taught at Bread Loaf over the years came to the campus with already established reputations. These include Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Ann Porter, Archibald Macleish, William Carlos Williams, W.H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, Maxine Kumin, Grace Paley, and Mark Strand have been among those who have taught and lectured at the Conference.

The Conference is proud of this distinguished list of faculty, and even prouder of those who attended the Conference in more formative years, for they represent the purpose of the writing community: to encourage and sustain writers in the practice of their craft. Howard Fast, Carson McCullers, Eudora Welty, Theodore Roethke, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne



Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Francine Prose, Linda Pastan, and Amy Hempel are among the many writers who came to Bread Loaf early in their writing careers.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]

## PROGRAM

The focus of the Conference is the workshop. Workshops at Bread Loaf are small, usually limited to 10, and meet 6 times during the session. Each workshop is led by a member of the faculty, who is often a professional teacher as well as a professional writer. Each contributor also meets privately, for about one hour, with the workshop leader. This individual conference offers a close discussion of a limited amount of material. Supporting the workshops and individual conferences are lectures on the craft of writing, readings, and classes concerning specific writerly issues. In 1996, among the lectures were "Motion and Counter-motion: An Investigation of the White Noise of Late 20th Century Narrative Poetry" (Deborah Digges), "The Art and Craft of Not Writing" (Chase Twichell), "First Person Singular: Narrative Voice and Autobiographical Writing" (Patricia Hampl), and "Why Writers Write: Motivation and Transformation" (Jayne Anne Phillips).

Classes included "Failing the Art of Exposition" (Richard Bausch), "When I Say Point of View, Abner, I Don't Mean 'Opinion'" (Reginald McKnight), "Writing a First Novel: Structural Differences between Short Fiction and Longer Works" (Jesse Lee Kercheval), "The Power of Not Knowing: Using Questions" (Mark Doty), and "Sense of Place: Lessons from the Heart for Writers" (Mas Masumoto). The related topics of editing manuscripts, submission of work to publishers, author/agent/editor relationships, and grant applications are discussed in panels, small groups, and one-on-one appointments. We encourage active participation in the scheduled events of the Conference.

All members of the faculty are in residence throughout the session. Editors, authors' agents, and publishers make short visits, giving lectures and joining in panel discussions; they are also available for informal meetings with Bread Loafers. Visitors in 1996 included Dan Frank (senior editor, Pantheon Books); Alane Mason (senior editor, W.W. Norton & Co.); Kit Ward (Christina Ward Literary Agency); Geri Thoma (Elaine Markson Literary Agency); Sarah Heekin, Anne Heekin-Canedy, and Deirdre Heekin (The Heekin Group Foundation); Amy Holman (associate director, Information Center, Poets & Writers); Jordan Pavlin (editor, Little Brown & Co.); Carol Houck Smith (senior editor and vice president, W.W. Norton & Co.); Janet Silver (senior editor, Houghton Mifflin Co.); Richard Todd (consultant, Random House); Randolph Petilos (managing editor,

Phoenix Poets Series, University of Chicago Press); and John Elder (professor of English and environmental studies, Middlebury College). Maxine Kumin and Grace Paley were guest readers in 1996.

## **ADMISSION**

You may apply for admission either as a contributor or as an auditor. Contributors are Conference participants who submit a manuscript of their own for workshop discussions and an individual conference with a member of the faculty. Auditors come without bringing a manuscript to be critiqued. They participate in all events with the exception of the private faculty/contributor conferences.

### **Contributors**

If applying as a contributor, please include a writing sample in one of three genres: fiction, literary nonfiction, or poetry. Please do not send children's or young adult literature, newspaper journalism, or scholarly writing. Your application must be in the genre in which you want help—you cannot, for instance, support your application with fiction samples and be placed in a poetry workshop. Application for a place as a contributor may be made in one genre only.

If you are accepted to the Conference, your application material will be used in the workshops and individual conferences. If you wish to substitute material different from that contained in the application, it must reach the Conference office by June 15. Contributors are accepted on the basis of materials sent in support of their applications. Admission will be offered to those who, in the judgment of the Admissions Board, show serious intent and promise in their work. Manuscripts supporting an application should consist of one of the following: up to 25 pages of fiction; up to 15 pages of poetry; up to 25 pages of literary nonfiction. Please include a short synopsis if your manuscript is excerpted from a longer project. We do not accept revised materials until after admission when you may, as stated previously, replace your original submission with new or revised work, until the date of June 15.

On the application form, potential contributors are asked for their preferences for a workshop leader. All requests are granted on a first-come-first-served basis, determined by the date of application and our commitment to assigning everyone one of their four choices for a leader.

### **Auditors**

If you would prefer to come to the Conference without bringing a manuscript, you should apply as an auditor. You need not send writing samples to support your application. Admission will be offered to individuals who are just beginning to write, but who do not have a manuscript ready for close criticism; to teachers of writing; to those involved in editorial work; and to those who simply wish to learn about contemporary writing and publishing.

Auditors also participate in workshops, and are asked at the time of application to indicate their preferences for a workshop leader.

With the exception of the private faculty/contributor conferences, all events are open to auditors.



## APPLICATION

Please send your application and a supporting manuscript (unless you are applying as an auditor) to the Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753. Manuscripts should be clearly typewritten; **your name should be on each page**. A clean photocopy is acceptable. **Do not staple the manuscript**. If you are not accepted to the Conference, we will return supporting materials if you include a self-addressed, stamped envelope. We will take reasonable care to prevent loss, but we will not assume responsibility for materials lost in the mail or otherwise. We suggest that you keep a copy of any manuscripts that you send. If you would like us to acknowledge receipt of your application materials, please include a stamped, self-addressed postcard, or send your application by certified mail, return receipt requested.

Applications may be considered at any time and are processed as soon as they are received. All applicants will be notified by letter of the decision of the Admissions Board, usually within six weeks. As noted below, **financial aid applications are due by April 1**; all candidates will be notified of the results of the competition in June.

We cannot enroll anyone for less than the full 11 days of the Conference. No refunds of fees will be made for people who must leave the Conference early.

We will not consider applications from persons under 18 years of age.

We reserve the right to request the withdrawal of a Conference member.

Unfortunately, restrictions of space make it impossible for us to offer accommodations to guests or families of Conference members. Should you wish to have family or friends with you, you may arrange their housing and meals off campus.

## FINANCIAL AID—GENERAL INFORMATION

Thanks to the generous support of Middlebury College, and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. These awards are given to qualified applicants to attend a full session of the Bread Loaf Writers' Conference.

1. We award financial aid as a recognition of published work and/or literary promise, determined by the manuscript sent in support of an application. Financial need has no bearing on our decisions.

2. Financial aid awards must be used in the year in which they are made.

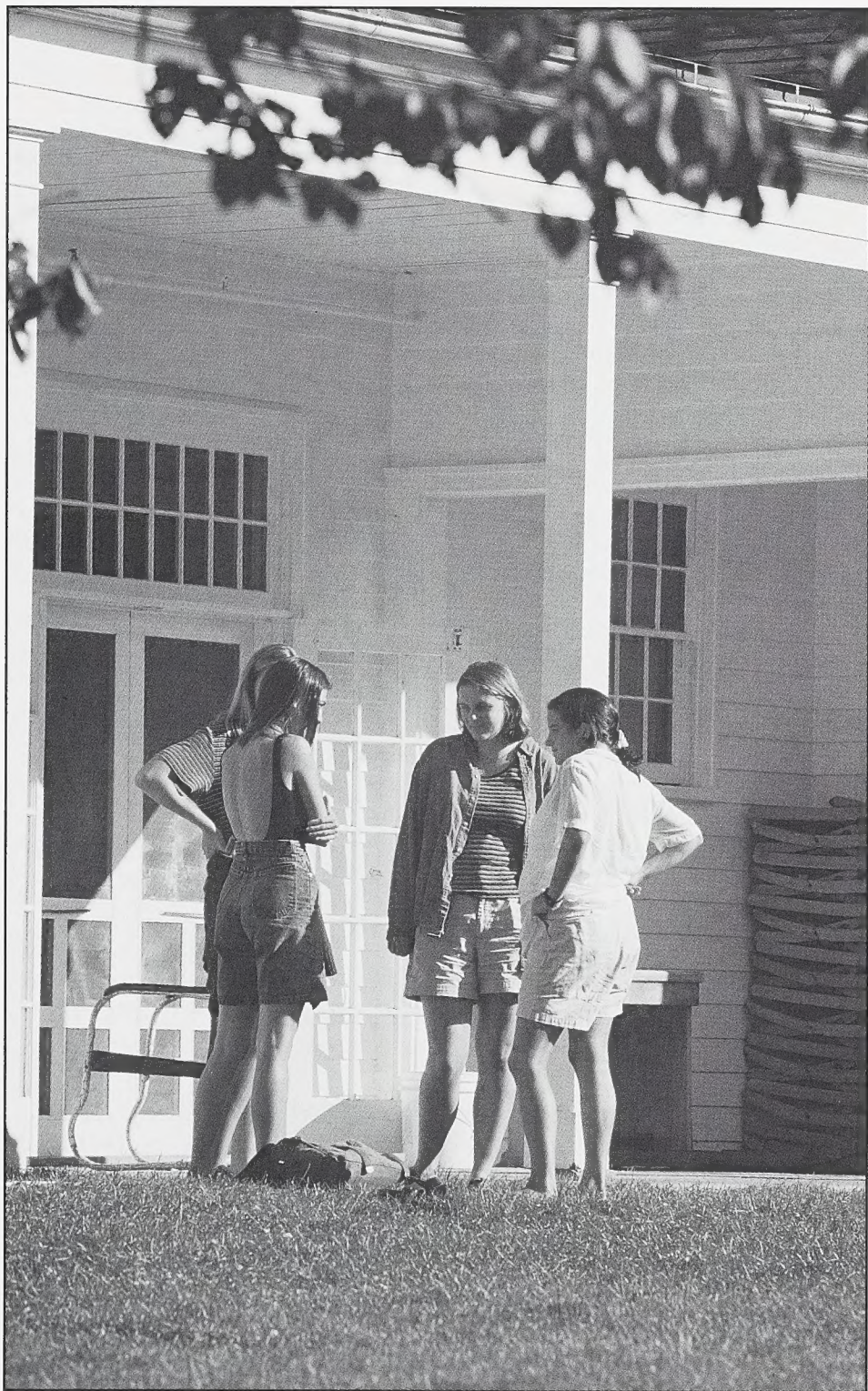
3. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.

4. **The deadline for applying for financial aid is April 1.**

5. One copy of supporting materials should accompany your application. Please do not send application and supporting material separately.

6. All financial aid candidates will be notified by letter in June of the results of the competition they have entered.







## Fellowships

Fellows are published writers who come to the Conference early in their careers, having published at least one (but not more than two) books in the genre in which they are applying. Each fellow gives a reading from his or her own work, and may also offer a one-hour class on a specific writerly concern. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a specific workshop, and may also be asked to assist the faculty member. Fellows' work is not critiqued in the workshops or individually by faculty.

Fellowships pay full tuition, room, and board at the Conference. They do not include transportation costs or miscellaneous expenses. Fellows who teach a class on craft will be compensated with a stipend.

Candidates must have published a book within four years prior to their application. Chapbooks or self-published books cannot be considered.

With your application for a fellowship please include a letter of recommendation (from an editor, agent, or colleague) and one of the following: a copy of your book (your more recent one, if you have published two); a galley or uncorrected proof; or a typescript, if none of the above is available. Your book must be an original work. Books for which you have served as a coauthor or editor will not be considered, nor will clinical studies, children's literature, scholarly work, or "how to" books.

## Tuition Scholarships

Tuition scholarships are awarded to writers who are actively publishing original work in literary quarterlies and periodicals such as *Callaloo*, *Threepenny Review*, *Poetry Flash*, *New England Review*, *The Atlantic*, and *Ploughshares*, or who have received recognition through awards such as the "Discovery"/*The Nation* Award, the National Endowment for the Arts Fellowship, and the Pushcart Prize. Recipients of tuition scholarships are considered contributors to the Conference, and are expected to submit work in progress for discussion and criticism. Tuition scholarships pay tuition at the Conference but do not include room and board, transportation, or incidental expenses.

With your application for a tuition scholarship please include a letter of recommendation and samples of work that has been published within the last two years; photocopies are acceptable. Recommendations may be from a teacher, editor, or colleague, or someone else who knows both you and your work. You should also include unpublished work in progress: up to 25 pages of fiction or nonfiction, or up to 15 pages of poetry. If you are awarded a scholarship, the unpublished work will be considered in workshops. You may substitute new work for the workshops until June 15. **Your manuscript should have your name on each page, and should not be stapled.**

## Work-Study Scholarships

Work-study scholarships are awarded to candidates whose writing, in the judgment of the Admissions Board, shows exceptional promise. Recipients of these scholarships work in the Bread Loaf dining room, serving meals during the Conference. Food preparation is not involved, and previous experience as a

waiter or waitress is not required. The work is physically demanding, however, so candidates should be in very good physical condition.

Work-study scholars earn their room and board, and the scholarship provides all but \$200 of the tuition fee.

Recommendations are not required. **Applications are due by April 1;** late applications will not be considered. Please include one copy of a writing sample with your application: up to 25 pages of fiction or nonfiction, or up to 15 pages of poetry. If you are awarded a scholarship, this work will be used in workshops, unless you send us a substitute manuscript by June 15. **Your manuscript should have your name on each page, and should not be stapled.**

## ROOM AND BOARD

Bread Loafers are housed in buildings on the mountain campus of Middlebury College, located in Ripton, Vermont. All of the buildings are in walking distance of the center of the campus, and of each other, but some are farther from that center than others. We need to know when you apply if you plan to bring a car with you, so that we can arrange your accommodations suitably. If you are accepted to the Conference, we will send you a health form to complete; because the campus is isolated, we need your medical history so that, if you become ill, we can provide appropriate care.

Rooms will be ready for occupancy on Wednesday, August 13, 1997. **WE CANNOT ACCOMMODATE ANYONE OTHER THAN STAFF, FACULTY, AND FELLOWS AT BREAD LOAF PRIOR TO THAT DATE.**

In all likelihood you will have a roommate. Most of the rooms at Bread Loaf are doubles; none has a private bath. We make every effort to ensure that roommates will be compatible, and, in fact, some lifelong friendships have developed between Bread Loaf roommates. Since you spend relatively little time in your room (we hope), and since the Conference lasts only 11 days, having a roommate is not an undue hardship.

Bread Loaf is a smoke-free campus. Please note that Vermont State Law prohibits smoking in any building on campus, including buildings in which participants are housed.

Meals are served in the dining room of the Bread Loaf Inn and are supervised and prepared by the College Dining Service. Vegetarian options are available, but we cannot otherwise make provisions for people requiring special diets. Bread Loafers who choose to live off campus should not expect to have meals in the dining room, since it can accommodate only the number of people in residence. A snack bar in the Barn provides light meals.

For those living on campus, we cannot make reductions for any meals not eaten at Bread Loaf. The first meal served will be lunch on Wednesday, August 13; the last will be breakfast on Sunday, August 24. Rooms must be vacated by noon on Sunday, August 24.

If you wish to arrange your own housing and meals off campus, please so indicate when you apply. (Should you choose to live off campus, you will need to have a car.) We will make available to admitted Bread Loafers a directory of housing in the area that can be rented for the session; we neither endorse such properties nor the terms of their rentals. Rental arrangements are your responsibility.



## **EXTRACURRICULAR ACTIVITIES**

At Bread Loaf the clay tennis court is frequently used, volleyball and softball games are organized occasionally, and you will find a variety of activities in addition to the formal program of the Conference. Swimming in the local pond or streams is bracing; there is excellent fishing. The Long Trail offers 245 miles of hiking pleasure in the Green Mountains. We have croquet sets and ping-pong. In nearby Middlebury you can find country auctions, antiques shops, a state crafts center, a fine museum, and riding and golf facilities.

## **BAKELESS PRIZES**

The Conference sponsors the Katharine Bakeless Nason Literary Publication Prizes, an annual book series competition for new authors of poetry, fiction, and nonfiction. The prizes have been established to support emerging American writers. Winners of the Bakeless Prizes will have their book-length manuscripts published by Middlebury College/University Press of New England, and each winner will also receive a fellowship to attend the Conference. Judges for the 1997 competition are Garrett Hongo (poetry), Joanna Scott (fiction), and Alec Wilkinson (nonfiction). Complete information about the competition is available from the Conference office; write to **BAKELESS PRIZE COMPETITION**, Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753, and enclose a self-addressed, stamped envelope.

## **BREAD LOAF ON THE INTERNET**

- The address of the Bread Loaf Writers' Conference home page on the World Wide Web is: <<http://www.middlebury.edu/~blwc>>. There, you will find a regularly updated electronic version of this brochure, announcements, newsletters, publication listings, and other features and resources, including "Bread Loaf Writers in the Natural World," an environmental Web page.
- The 1997 Bread Loaf Writers' Conference will continue to offer Bread Loafers, past and present, the opportunity to join an electronic network. Members will be able to participate in electronic workshops; exchange information about prizes, agents, and publication; and develop reading groups. Previously the membership was limited to the first hundred interested Bread Loafers; slowly we are expanding the network, allowing us to include many more members. There will be no charge for membership.
- During the Conference, all Bread Loafers have access to a full-featured computer room (both Mac and IBM platforms), including printers and Internet connections for writing, research, and e-mail.
- We are assembling a Bread Loafers' electronic e-mail directory, which will be circulated to Conference members, past and present.
- Bread Loaf e-mail address: <[BLWC@mail.middlebury.edu](mailto:BLWC@mail.middlebury.edu)>.







## DATES

The Conference will begin on Wednesday, August 13, and will end on Sunday, August 24, 1997.

## FEES

	<i>Tuition</i>	<i>Room/Board</i>	<i>Total</i>
Contributor	\$1,100	\$570	\$1,670
Auditor	\$1,035	\$570	\$1,605

At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit will be applied to your total charges; we will bill you for the balance. Final bills will be sent out in July, and are payable within 30 days or by the opening day of the Conference, whichever comes first. All charges must be paid in full by registration day, August 13.

## CORRESPONDENCE

Correspondence should be addressed to Mrs. Carol Knauss, The Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753. The office telephone is (802) 443-5286. This number is good until the Conference begins; during the session the phone number is (802) 388-7945. Our fax number is (802) 443-2087. The e-mail address is <BLWC@mail.middlebury.edu>.



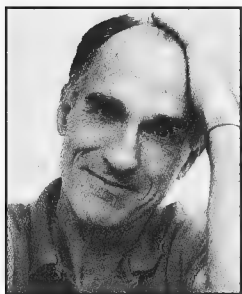


## FACULTY

### Nonfiction



GARRETT HONGO is the author of *Volcano Journal: A Memoir of Hawai'i*. He has also published two poetry collections: *Yellow Light* and *The River of Heaven*; the latter was the 1988 Lamont Selection of the Academy of American Poets. A recipient of fellowships from the Thomas Watson and Guggenheim foundations and the NEA, he has edited *Under Western Eyes: Personal Essays from Asian America*; *Songs My Mother Taught Me: Stories, Memoir and Plays by Wakaako Yamauci*; and *The Open Boat: Poems from Asian America*. He is professor of English and creative writing at the University of Oregon.

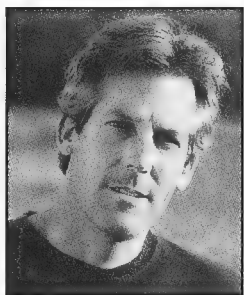


SCOTT RUSSELL SANDERS has published six books of nonfiction, including *In Limestone Country*, *Secrets of the Universe*, and *Staying Put*. His first volume of essays, *The Paradise of Bombs*, won the Associated Writing Programs Award in Creative Nonfiction, and his latest volume, *Writing from the Center*, won the 1996 Great Lakes Book Award. He has also published novels, collections of stories, and children's books. His writing has been supported by fellowships from the Guggenheim Foundation, the Lilly Endowment, the NEA, and the Indiana Arts Council. For his body of work in nonfiction, he was honored in 1995 with a Lannan Literary Award. He teaches at Indiana University.

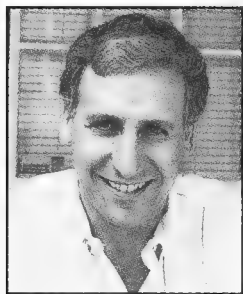
### Poetry



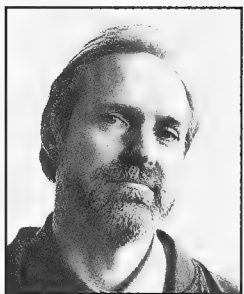
AGHA SHAHID ALI is director of the M.F.A. Creative Writing Program at the University of Massachusetts, Amherst. His seven collections of poetry include *The Half-Inch Himalayas*, *A Walk through the Yellow Pages*, *A Nostalgist's Map of America*, *The Belovéd Witness: Selected Poems*, and *The Country without a Post Office* (forthcoming), a collection focusing on the current turmoil in Kashmir, the poet's native country. He is also the translator of *The Rebel's Silhouette: Selected Poems* by Faiz Ahmed Faiz and the author of *T.S. Eliot as Editor*. His poems appear regularly in leading journals, such as *Paris Review*, *Poetry*, and *Yale Review*. He has won fellowships from the Pennsylvania Council on the Arts, the Ingram Merrill Foundation, the Bread Loaf Writers' Conference, the New York Foundation for the Arts, and the John Simon Guggenheim Memorial Foundation.



MICHAEL COLLIER, director of the Conference, is the author of *The Clasp and Other Poems*, *The Folded Heart*, and *The Neighbor*, and has edited *The Wesleyan Tradition: Four Decades of American Poetry*. He has received Guggenheim and Thomas Watson fellowships, two NEA fellowships, a "Discovery"/*The Nation* Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. His poems have appeared in *The New Yorker*, *Antaeus*, *The Nation*, *The New Republic*, and *Poetry*. Mr. Collier has taught at Yale University, Johns Hopkins University, and in the M.F.A. Program for Writers at Warren Wilson College. He is currently on the English and writing faculty at the University of Maryland.



EDWARD HIRSCH has published four books of poems: *For the Sleepwalkers*; *Wild Gratitude*, which won the National Book Critics Circle Award; *The Night Parade*; and *Earthly Measures*. His new book of poems, *The Lectures on Love*, will be published next year. His poems and reviews appear frequently in leading magazines and literary periodicals—including *The Nation*, *The New Republic*, and *The New Yorker*—and he has received a National Endowment for the Arts Fellowship, an Ingram Merrill Award, a Guggenheim Fellowship, and the Rome Prize from the American Academy and Institute of Arts and Letters. He teaches in the Creative Writing Program at the University of Houston.



TOM SLEIGH is the author of *After One, Waking*, chosen by *The New York Times Book Review* as one of the best books of poetry of 1990-91, and *The Chain*. He is completing a fourth book, *The Dreamhouse*. His poems, essays, and reviews have appeared in *Threepenny Review*, *The New Yorker*, *Grand Street*, *DoubleTake*, *Slate Magazine*, *The New York Times Book Review*, and other magazines. He has won the Lila Wallace/Reader's Digest Fund Individual Writer's Award, a Guggenheim Fellowship, two NEA grants, an Ingram Merrill Foundation Fellowship, and two fellowships from the Fine Arts Work Center in Provincetown, where he is also a Writing Committee member. He teaches at Dartmouth College and lives in Cambridge, Massachusetts.





ELIZABETH SPIRES has published four books of poetry: *Globe, Swan's Island, Annonciade*, and *Worldling*, and a book of riddles for children, *With One White Wing*. Her poetry and reviews have appeared in *The New Yorker*, *The New York Times*, *American Poetry Review*, *Poetry*, *The New Criterion*, and other magazines. She has received fellowships from the National Endowment for the Arts and the Guggenheim Foundation, and a 1996-97 Whiting Writers' Award. Recently, she edited *The Instant of Knowing: The Occasional Prose of Josephine Jacobsen*. She lives in Baltimore and teaches at Goucher College, where she holds a Chair for Distinguished Achievement.



ELLEN BRYANT VOIGT has published five volumes of poetry: *Claiming Kin*, *The Forces of Plenty*, *The Lotus Flowers*, *Two Trees*, and most recently, *Kyrie*, nominated for the National Book Critics Circle Award. She has coedited a collection of essays, *Poets Teaching Poets: Self and the World*. Her work has received the Emily Clark Balch Award, the Haines Poetry Award, two Pushcart prizes, and grants from the National Endowment for the Arts and the Guggenheim Foundation. Voigt founded and directed the nation's first low-residency M.F.A. Writing Program at Goddard College and teaches in its relocated incarnation at Warren Wilson College. She lives in Vermont.



C.D. WRIGHT has published seven collections of poetry, including *String Light*, which won the 1992 Poetry Center Book Award from San Francisco State University; *Just Whistle*; and this year, *Tremble*. In 1981 she received a fellowship from the National Endowment for the Arts, which prompted a move to Mexico. She is the recipient of a Witter Bynner Prize; Guggenheim, Lila Wallace-Reader's Digest, and Bunting Institute fellowships; a Whiting Writers' Award; and, in 1990, a Rhode Island Governor's Award for the Arts. In 1994 she was named State Poet of Rhode Island. Wright curated a "walk-in book of Arkansas," a multimedia exhibition now touring her native state. With the poet Forrest Gander she serves as editor for Lost Roads Publishers. She teaches at Brown University and is visiting professor at the Iowa Writers' Workshop.

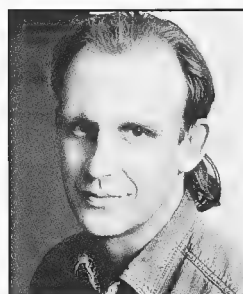
## Fiction



JULIA ALVAREZ is the author of three novels, *How the Garcia Girls Lost Their Accents*, *In the Time of the Butterflies*, and *¡Yo!*, and two books of poems, *Homecoming* and *The Other Side*. She has taught creative writing in grammar and high schools, colleges and universities, as well as in old age homes, prisons, and community workshops. She has received fellowships from Ingram Merrill Foundation, the NEA, and Yaddo, and has been the Jenny McKean Moore Fellow at George Washington University. She now teaches creative writing at Middlebury College.



ANDREA BARRETT's most recent book is *Ship Fever & Other Stories*, which won the National Book Award in 1996; she is also the author of the novels *Lucid Stars*, *Secret Harmonies*, *The Middle Kingdom*, and *The Forms of Water*. Her stories have appeared in *Mademoiselle*, *Story*, and many other magazines, as well as in the anthologies *American Voices*; *Best Short Fiction by Contemporary Authors*, and *Best American Short Stories*, 1995. She has received a fellowship from the NEA and currently teaches in the M.F.A. Program for Writers at Warren Wilson College.

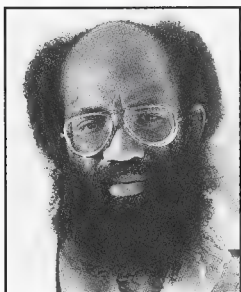


MADISON SMARTT BELL is the author of nine novels, including *Doctor Sleep*; *Save Me, Joe Louis*; and *Soldier's Joy*, which received the Lillian Smith Award in 1989. Bell has also published two collections of short stories: *Zero db* and *Barking Man*. His eighth novel, *All Souls' Rising*, was a finalist for the 1995 National Book Award and the 1996 PEN/Faulkner Award. His ninth, *Ten Indians*, was published in 1996. Born and raised in Tennessee, he has lived in New York and London, and now lives in Baltimore, Maryland. Since 1984 he has taught at Goucher College, where he is currently writer-in-residence, along with his wife, the poet Elizabeth Spires.



ROBERT BOSWELL is the author of seven books, including *American Owned Love*, *Living to Be 100*, *Mystery Ride*, and *Crooked Hearts*. He has received two National Endowment for the Arts fellowships, a Guggenheim Fellowship, the Iowa School of Letters Award for Fiction, the 1995 PEN West Award for Fiction, and the 1996 Evil Companions Award. He teaches at New Mexico State University and in the Warren Wilson M.F.A. Program for Writers.





DAVID BRADLEY received a B.A. in creative writing from the University of Pennsylvania in 1972, and an M.A. in United States studies from the University of London in 1974. He is the author of two novels, *South Street* and *The Chaneyville Incident*, which was awarded the 1982 PEN/Faulkner Award and an Academy Award from the American Academy and Institute of Arts and Letters. His nonfiction has appeared in such publications as *Esquire*, *Redbook*, *The New York Times*, *The Los Angeles Times*, and *The New Yorker*. A recipient of Guggenheim and NEA fellowships, Bradley was also professor of English at Temple University for 20 years. He is currently completing a nonfiction book, *The Bondage Hypothesis: Meditations on Race, History and America*.



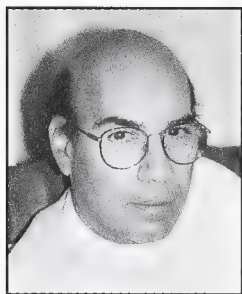
CAROLYN CHUTE is the author of *The Beans of Egypt, Maine*; *Letourneau's Used Auto Parts*; and *Merry Men*. She has received a John Simon Guggenheim Memorial Foundation Fellowship and a Thornton Wilder Fellowship. Her fiction has appeared in *Ploughshares*, *Shenandoah*, *Best American Short Stories* of 1983, *Ohio Review*, *Agni Review*, and *Grand Street*. She is working on a fourth novel, *The School on Heart's Content Road*. She grew up in rural Maine, where she lives in Kezar Falls.



GLORIA NAYLOR was born in New York City and is a graduate of Brooklyn College and Yale University. Novelist, screenwriter, and playwright, Ms. Naylor is the author of four novels, including *The Women of Brewster Place* and *Mama Day*, as well as a play for children, *Candy*. Her literary honors include the American Book Award and NEA and Guggenheim fellowships. She has taught at New York University, Boston University, Princeton, Cornell, and Brandeis. She has written screenplays for American Playhouse and PBS's "Our 13."



ANTONYA NELSON is the author of three short story collections—*The Expendables*, *In the Land of Men*, and *Family Terrorists*—and two novels, *Talking in Bed* and the forthcoming *Nobody's Girl*. She has received grants from the Illinois Arts Council and from the National Endowment for the Arts. Her first book won the Flannery O'Connor Award for Short Fiction, and *Talking in Bed* was awarded the 1996 Heartland Prize in Fiction. She currently is an associate professor in the English Department at New Mexico State University, teaching literature and creative writing, and also is a member of the faculty of the Warren Wilson M.F.A. Program for Writers. She lives in Las Cruces, New Mexico, and Telluride, Colorado.

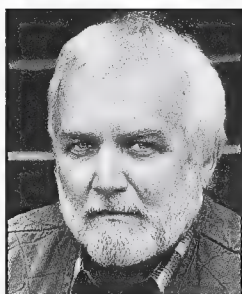


JAY PARINI, a novelist and poet, is the D.E. Axinn Professor of English and Creative Writing at Middlebury College. His five novels include *The Last Station*, *Bay of Arrows*, and *Benjamin's Crossing*, which will appear in the spring of 1997. His four collections of poetry include *Anthracite Country*, *Town Life*, and *House of Days* (forthcoming). He has edited *The Columbia History of American Poetry* and *The Columbia Anthology of American Poetry*, and written a biography of John Steinbeck. His reviews and essays appear regularly in *The New York Times Book Review*, *The Times Literary Supplement*, and elsewhere.



JOANNA SCOTT is the author of four novels, including *Arrogance* and *The Manikin*, and a collection of short stories, *Various Antidotes*. Her fiction has appeared in *Conjunctions*, *The Paris Review*, and other journals. She has received a MacArthur Fellowship, a Guggenheim Fellowship, and the Richard and Hinda Rosenthal Award from the American Academy of Arts and Letters. She teaches at the University of Rochester.

### SPECIAL GUESTS



RUSSELL BANKS is the author of *The Relation of My Imprisonment*, *Continental Drift* (a finalist for the Pulitzer Prize in 1986), *Success Stories*, *Affliction*, *The Sweet Hereafter*, *Rule of the Bone*, and other novels and story collections. He has also contributed poems, stories, and essays to *The Boston Globe Magazine*, *Vanity Fair*, *The New York Times Book Review*, *Esquire*, *Harper's*, and many other publications. Mr. Banks has won Guggenheim and NEA fellowships, an Ingram Merrill Award, and the Literature Award from the American Academy of Arts and Letters. He is married to the poet Chase Twichell, and is the father of four grown daughters.

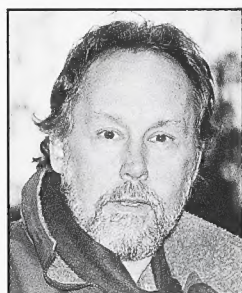


ANN BEATTIE's six novels include *Falling in Place*; *Picturing Will*; *Another You*; and *My Life, Starring Dara Falcon*. She is also the author of several short story collections, among them *The Burning House*, *Where You'll Find Me*, and *What Was Mine*. The recipient of many awards and fellowships, in 1992 she was inducted as a member of the American Academy of Arts and Letters.





JOHN ELDER has taught at Middlebury College for 24 years, where he is the Stewart Professor of English and Environmental Studies. In both his teaching and his writing he focuses on the relationship between literature and the natural world. His books include *Imagining the Earth: Poetry and the Vision of Nature* and *Following the Brush*; he has also edited or coedited such volumes as *The Norton Book of Nature Writing* and *The Family of Earth and Sky: Indigenous Tales of Nature from Around the World*. His forthcoming book, *Directive*, combines personal narratives of hiking in the Green Mountains with a discussion of Robert Frost's poetry.



BARRY LOPEZ is the author of *Arctic Dreams: Imagination and Desire in a Northern Landscape*, which received the National Book Award, and *Of Wolves and Men*, for which he received the John Burroughs Medal. He has also written six works of fiction—most recently, *Field Notes: The Grace Note of the Canyon Wren*—and two collections of essays. He contributes regularly to *Harper's*, *The New York Times*, *American Short Fiction*, *The Paris Review*, *Orion*, *Outside*, and other publications. His work appears in dozens of anthologies and has been widely translated. He is the recipient of the Award in Literature from the American Academy of Arts and Letters, a Guggenheim Fellowship, the Lannan Award, a Pushcart Prize in fiction, and a PEN Syndicated Fiction Award.

## PANELISTS, EDITORS, AND AGENTS

Guests from the publishing world will include: Alane Mason (senior editor, W.W. Norton & Co.), Dan Frank (senior editor, Pantheon Books), Amy Holman (associate director, Information Center, Poets & Writers), Jordan Pavlin (editor, now at Alfred A. Knopf), Lois Rosenthal (editor, *Story*), Carol Houck Smith (editor-at-large, W.W. Norton & Co.), Geri Thoma (Elaine Markson Literary Agency), representatives from the Heekin Group Foundation, Kit Ward (Christina Ward Literary Agency), Janet Silver (senior editor, Houghton Mifflin Co.), Sarah Gorham and Jeffrey Skinner (poets and editors, Sarabande Books), Forrest Gander (poet and editor, Lost Roads Publishers), and James Longenbach (poet and critic).

## ADMINISTRATION



DEVON JERSILD is administrative director of the Conference. Her fiction has appeared in *Ploughshares*, *New Virginia Review*, *The Kenyon Review*, and *North American Review*. One of her stories was selected for inclusion in *Prize Stories 1990: The O. Henry Awards*. She has reviewed for *The Chicago Tribune*, *The Los Angeles Times Book Review*, and *The New York Times Book Review*.



CAROL KNAUSS is administrative assistant to the directors and admissions coordinator for the Bread Loaf Writers' Conference.

*Photography by Shale Aaron, Jerry Bauer, Erik Borg, Joyce Creamer, Marion Ettlinger, Bill Eichner, Forrest Gander, Bob Handelman, Emma Hansen, Alan Jakubek, Mike Mathers, University of Rochester*

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*This publication was printed on recycled paper.*





# BREAD LOAF WRITERS' CONFERENCE 1996 SCHEDULE

Date	9-10:00	10:15-12:15	2:30-3:30	4-5	5-5:45	8:15
Wednesday August 14	REGISTRATION					<b>READING</b> R. Bausch P. Spears Jones
Thursday August 15	<b>LECTURE</b> P. Hampl	<b>OPENING WORKSHOPS</b>	<b>LECTURE</b> D. Digges	<b>SPECIAL GUEST READING</b> Maxine Kumin		<b>READING</b> W. Kittredge K. Phillips
Friday August 16	<b>LECTURE</b> A. Lamott	<b>POETRY &amp; NONFICTION WORKSHOPS</b>	<b>PANEL:</b> The Lives of the Poets <b>FICTION CLASSES</b>	<b>READING</b> C. Twitchell L. Wieland		<b>READING</b> M. Howard K. Volkman
Saturday August 17	<b>LECTURE</b> A. Shapiro	<b>FICTION WORKSHOPS</b>	<b>POETRY &amp; FICTION CLASSES</b>	<b>READING</b> T. Mallon J.L. Kercheval		<b>READING</b> G. Hongo C.M. Mayo
Sunday August 18		<b>DISCUSSION:</b> Literature & Film		<b>READING</b> M. Livesey M. Collier S. Taber		<b>READING</b> A. Desai B. Jordan
Monday August 19	<b>LECTURE</b> J.A. Phillips HIKE; J. Elder	<b>POETRY &amp; NONFICTION WORKSHOPS</b>	<b>PANEL</b> Editors & Agents	<b>READING</b> R. McKnight M. Rohrer	<b>WORKSHOP</b> Editors/Authors	<b>READING</b> D. Digges B. Hansen
Tuesday August 20	<b>LECTURE</b> H. McHugh Renga Hike	<b>FICTION WORKSHOPS</b>	<b>CLASSES IN FICTION, NONFICTION, AND POETRY</b>	<b>READING</b> A. Shapiro B. Watson		<b>READING</b> A. Barrett M. Masumoto
Wednesday August 21	<b>LECTURE</b> A. Desai	<b>POETRY NONFICTION WORKSHOPS</b>		<b>SPECIAL GUEST READING</b> Grace Paley		<b>READING</b> M. Doty C. Messud
Thursday August 22	<b>LECTURE</b> C. Twitchell	<b>FICTION WORKSHOPS</b>	<b>CLASSES IN FICTION</b>	<b>READING</b> Y. Komunyakaa G. Spatz	<b>PANEL:</b> Poetry and Publication	<b>MUSICAL</b> Vermont Symphony Trio
Friday August 23	<b>LECTURE</b> M. Howard	<b>POETRY/ NONFICTION WORKSHOPS</b>	<b>NONFICTION MARKETS</b>	<b>READING</b> A. Lamott G. Williamson		<b>READING</b> H. McHugh C. Wyatt
Saturday August 24	<b>LECTURE</b> G. Hongo	<b>FICTION WORKSHOPS</b>	<b>READING</b> J.A. Phillips L. Graham	<b>READING</b> P. Hampl J. Anderson		<b>READING</b> S. Spencer E. Belieu

Informal appointments and presentations are ongoing



